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the twenty-sixth fabliau in Montaignon's *Recueil général* (i, 294-300). It appears, however, not to have been remarked that the short Latin "tragedy" of the sixty soldiers and the two women (contained in the *Poetria* of Johannes de Garlandia) belongs to the same set of stories. The argument of this tragedy is printed by Rockinger, *Briefsteller und Formelbücher des elften bis vierzehnten Jahrhunderts*, in *Quellen und Erörterungen zur bayerischen und deutschen Geschichte*, ix (1863), 503, n. 1 (cf. Peiper, Gösche's *Archiv für Literaturgesch.*, v, 232; Cloetta, *Beiträge zur Literaturgesch. des Mittelalters und der Renaissance*, i, 126). The tragedy resembles the fabliau more than it does the English story, but has a catastrophe quite different from that of either. If, as Paris is inclined to think, the fabliau and the date in the *Avowing* are founded on an actual occurrence, the tragedy appears to be nearer the facts than they are. It affords a straightforward story, of which the French and English poems may well have been cynical developments.

G. L. KITTREDGE.

Harvard University.

#### VILLOTTE FRIULANE.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Students of Romance lyric poetry will be glad to have their attention called to a collection of *Villotte Friulane* published by Dr. Schatzmayr in the *Zeitschrift des Vereins für Volkskunde* iii, 3. In connection with Jeanroy's discussion of the "aube" (*Origins de la Poesie Lyrique*, p. 69), No. 19, a *Matinata*, is of particular interest:

"El gial al çante E cri che'l dî—Mandi, ninine, Voi a durmî. Cûr mið dilèt No sta vaî—Mandi, ninine, Devi partî"!

Here, as in a chanson of Vaud to which Jeanroy refers, we have, in place of the lark or the watcher, the cock announcing the dawn. The simplicity of this poem and the absence of the least vestige of ornament, would seem to preclude the probability of its being a derived form. We merely have the situation presented, without any attempt at poetical accompaniments. No. 18, a *Serenata*, manifests the same character and, in general, this whole collection of Folk-songs, of which a continu-

ation is promised, is one which will well repay study.

LEWIS F. MOTT.

The University of the City of New York.

STAPOL=Patronus.

(Sp. *padron*, Port. *padrão*.)

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—Particular interest attaches to the precise meaning of *stapole*, 'Beowulf,' 927, because of its bearing upon the structure of Heorot and the placing of Grendel's arm. Heyne's conception of Heorot depends in its every characteristic feature upon his reading of this word. Th. Miller ('The Position of Grendel's Arm,' *Anglia* xii, 398 f.) selects a single gloss, *patronus* (Wright's 'Voc.,' ed. Wülcker, 2d ed. 2 vols., London, 1884, i, 126.8), explains it as a misspelling of *petronus* (cf. Littré, art. *perrom*), and accordingly concludes that the word means "flight of steps." We doubt whether, as he says, the collocation of the word in the glossary confirms this—"tec-tum, valva, patronus, ascensorium, destina." Moreover, Miller overlooks abundance of evidence going to prove that the word means "pillar, post, stake." We review this briefly:—

'Beowulf,' 2719, "stanbogan stapulum fæste; Bede, 'Ecc. Hist.' 520-6, 'He het stapulas as-settan (*erectis stipitibus*)'"; Lindisfarne Matthew, xxi. 12., *columbas* glossed "culfra et staplas," through confusion with *columnas*; Wright, *ut cit.*, i. 205.5, *stapol=cione* (that is, Gk. *κίων*, pillar in the Homeric hall, and stake in the ground); ii. 12.49 *batis*, corrected by Somner to *basis*, elsewhere glossed 18.27, 191.-34, 336.34, 357.33, *syl*, 164.31, *post*.

This seems proof enough. But let us look at the single gloss Miller selected, *patronus*, i. 126.8, putting aside, however, his explanation, which involves a hypothetical spelling of a hypothetical word. The word is unknown save in this gloss, and as no Latin authority could be discovered, the thought suggested itself that possibly it might have lived on in one of the Romance dialects in some sense which would throw light on the Anglo-Saxon word. A search proved apparently successful. In Spanish, there is the word *padron* defined ('Nuevo Dicc. de la Lengua Castellana'), "La

columna de piedra con una lápida ó inscripcion que recuerda algun suceso notable"; in Portuguese *padrão*, defined ('Dicc. Contemporaneo de Lingua Portuguesa') "monumento ordinariamente de pedra que os nossos descobridores levantavam nos logares que descobriam, como signal de dominio e posse." Moraes refers to the 'Lusiad,' v, 78 (Leipzig, 1873, p. 101):—

"Hum padrão nesta terra alevantámos." This seems to be our word; of its development we may be sure, for it runs parallel with the more familiar *patronus*—"patron." Here we should recall Jennings's happy guess ('Das deutsche Haus,' *Quellen u. Forschungen*, No. 47, Strassburg u. London, 1802, p. 171), that if *stapol* means "pillar," *patronus* may indicate that it was one of particular importance like the *fürstul* or "prince-pillar," of the 'Lex Bajuvariorum.'

Old Frisian, Icelandic, Danish afford us uses of our word with similar meanings. In the Low German, it means (1) stocks for ship-building, (2) a heap, or pile. From this came its use to denote commodities sold in bulk, a word which passed over into the French *estaple*, whence our similar word, found in the Edwardian Statute Staple, so-called, which ordained that foreigners might buy staples only in certain staple-towns. Arnold ('Beowulf,' 927 N.) speaks of *staples*, erections on which goods were displayed; I find no authority for this.

We have the word today in its original sense in *staple*, the fastening, post of a bed, small shaft of a coal-pit (Wright, 'Prov. Dict'); finally the four posts of a press are called the *staples*, and (a word I believe not included in the dictionaries) carpenters speak of the *staples*, or *staple-posts* of a fence.

So much seems certain,—for Sp. *padron*, Port. *padrão* the true etymon is supplied by Ælfric's gloss, and we may be reasonably sure that *stapol* means "pillar." But this need not commit us to Heyne's *central* pillar, and all he supports upon it,—square hall, wall of vertically planted tree trunks, stone foundation, and awkward and impossible internal arrangement. We know (Weinhold, 'Altnordisches Leben,' Berlin, 1856, p. 239) that in the Scandinavian hall the largest of the double row of

pillars came out above the house and was painted and carved.

CLARENCE GRIFFIN CHILD.

*Johns Hopkins University.*

### THE *ubi sunt* FORMULA.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the light of Professor Creiznach's study of the "Gaudeamus," and Dr. Bright's references in MOD. LANG. NOTES viii, 3, one would expect to find many examples of the *ubi sunt* formula in the Middle English lyrics. That such examples do occur in poems, antedating Villon and Ryman by two centuries, is easy to prove.

The formula appears in one of the most charming of early lyrics the "Luve-Ron" by Thomas de Hales ('Old Engl. Misc.,' x, l. 65, p. 95);

*Hwer is paris and heleyne.  
pat weren so bryht and feyre on bleo.  
Amadas. tristram. and dideyne.  
yseude. and alle peo.  
Ector wif his scharpe meyne.  
and cesar riche of wordes feo.  
Heo beop iglyden ut of þe reyne.  
so þe schef[te] is of þe cleo."*

It is interesting to note that this song has been translated into German by ten Brink ('Gesch. der Eng. Lit.,' i., 261), and Englished by his translator, Kennedy (i, 208).

The formula is employed to strike the deepest note in the poem on Death, preserved to us in Cotton MS. Caligula, A. ix, and Jesus Coll. MS. 29 ('Old Engl. Misc.,' p. 168).

It is used with good effect in Harl. MS. 2253 (Böddeker, "Geistliche Lieder," xvii, 121 f., p. 229):

*wher beþ hue þat byforen vs were,  
Lordes ledyes, pat haukes bere,  
haden feld & wode?  
þe ryche ladies in huere bour,  
pat weren gold on huere tressour,  
wiþ huere bryhte rode"?*

Böddeker proves (p. 460) that nine strophes in the Digby MS. 86, fol. 125, pointed out by Stengel ('Cod. MS. Digby 86,' p. 60), correspond in all essential particulars to the stanza cited and the six following, in the Harleian.